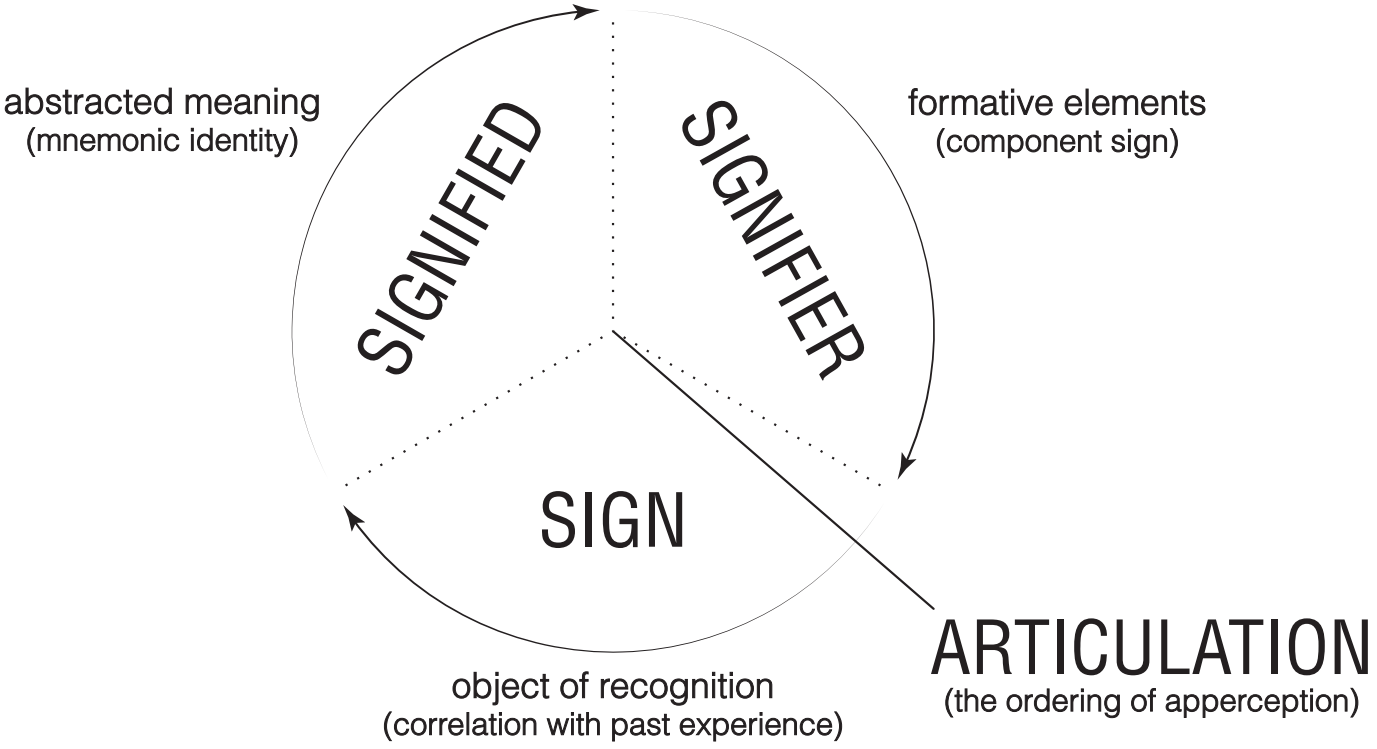
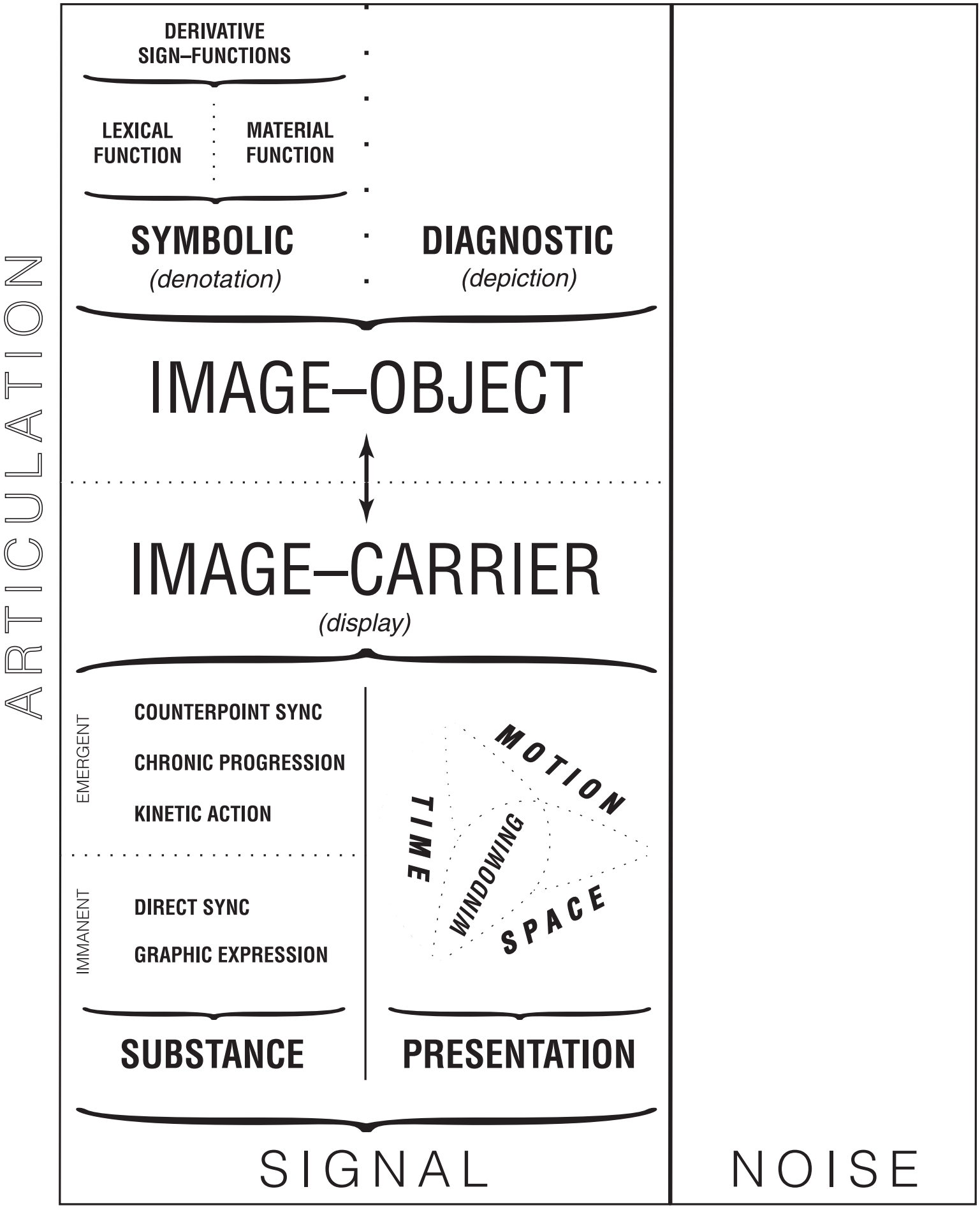
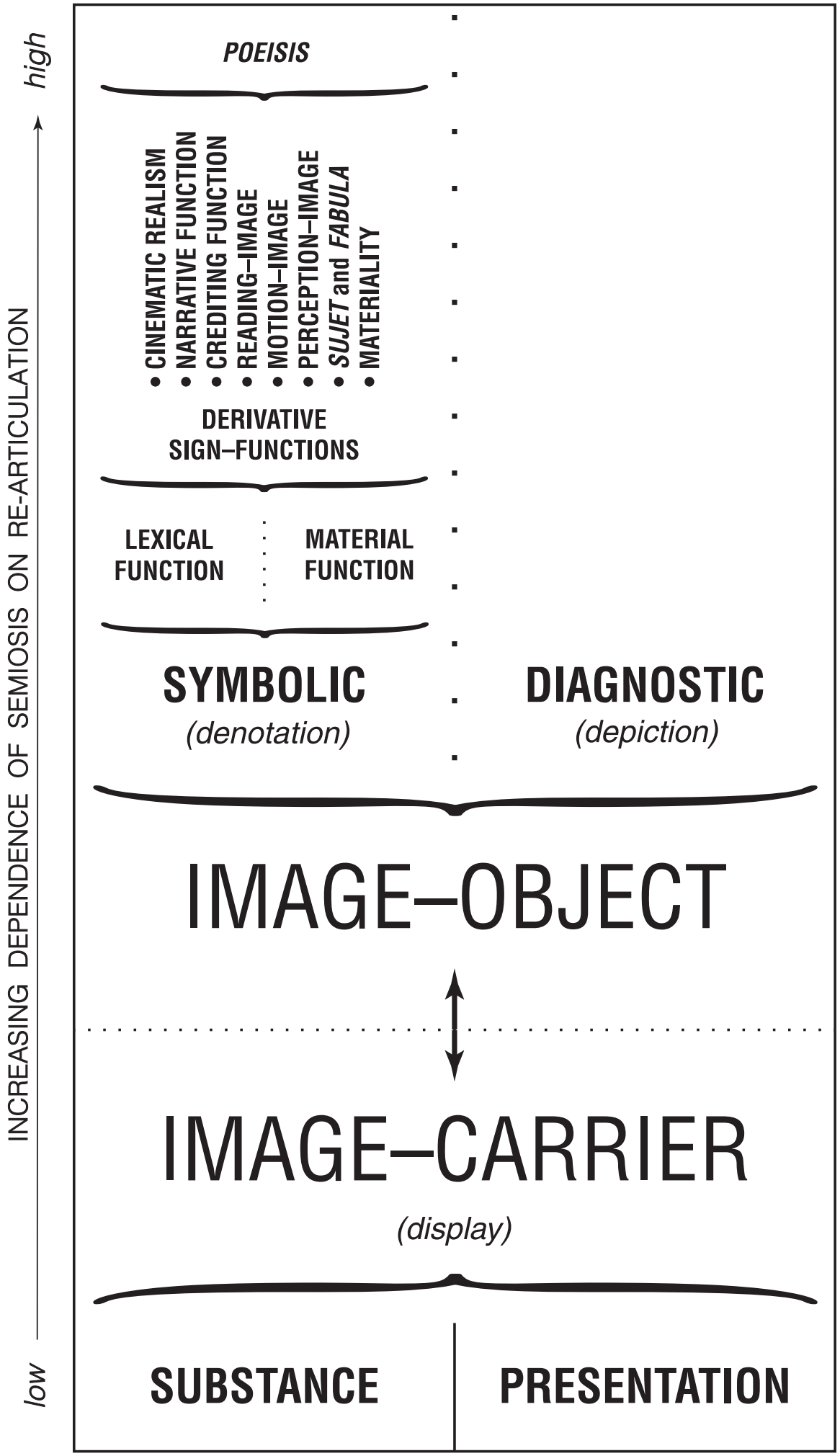
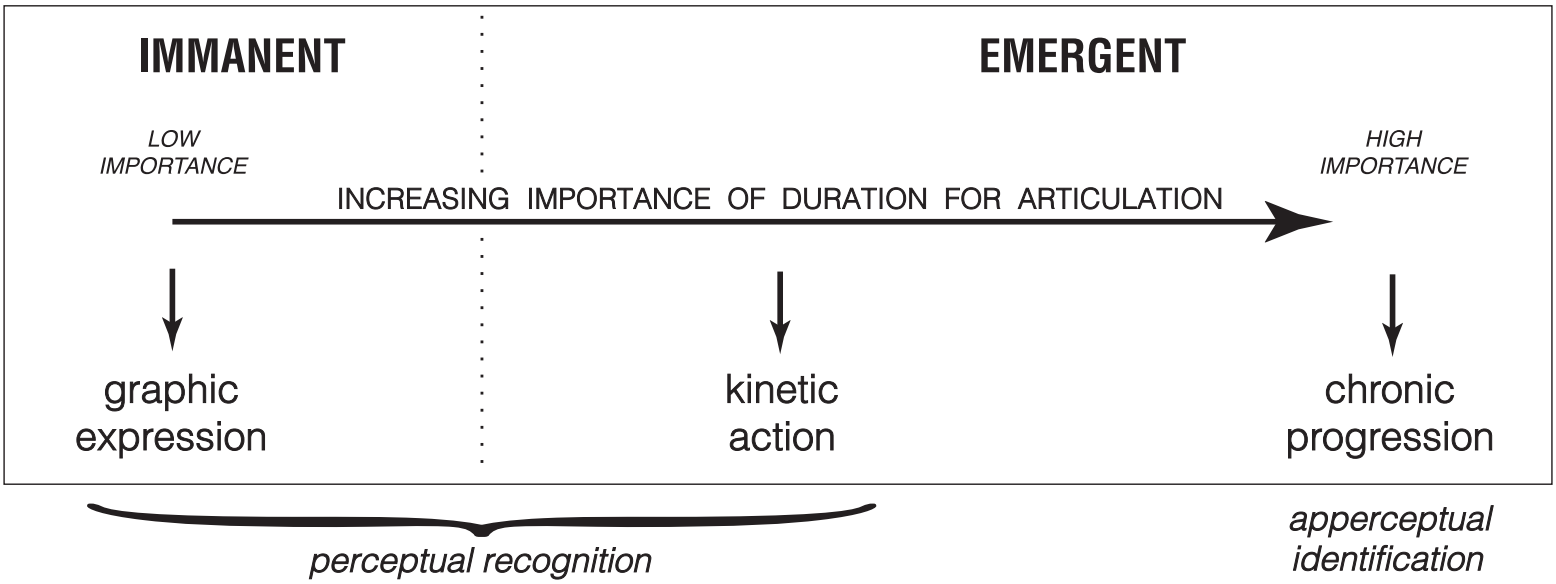
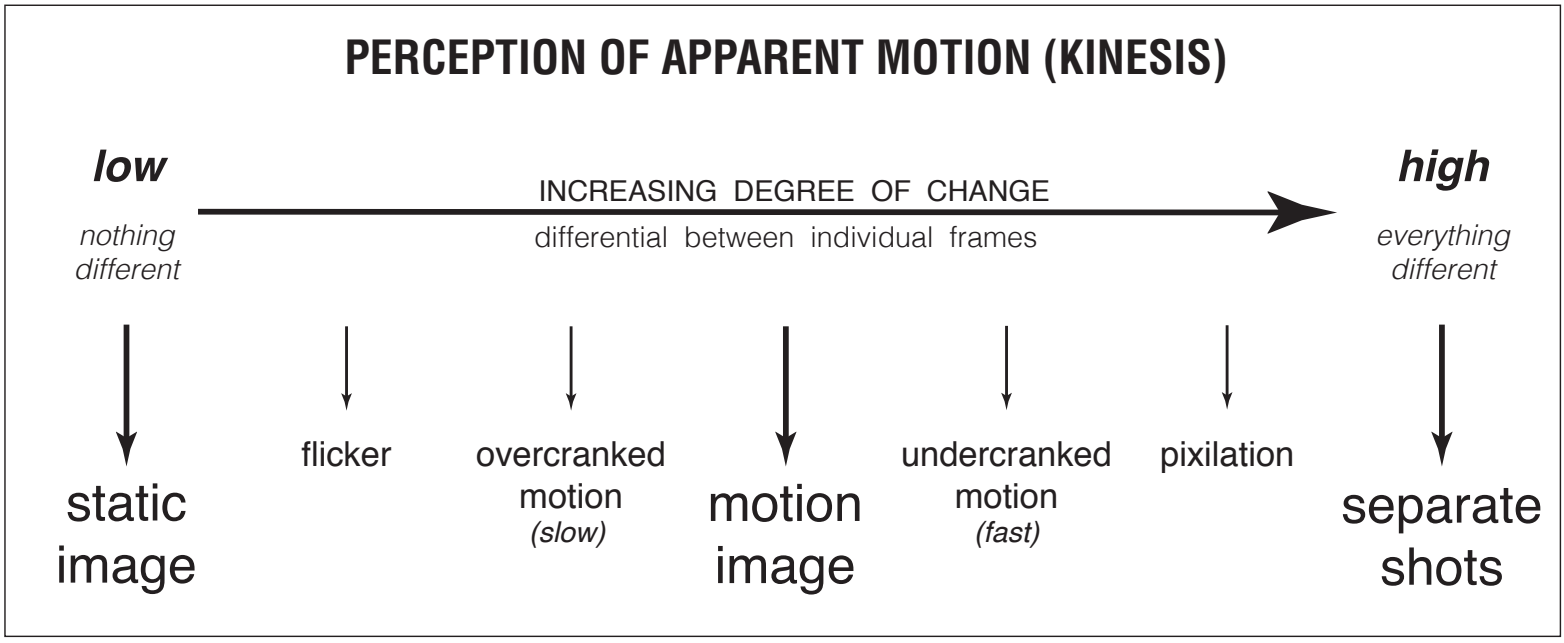
PRIMARY & DERIVATIVE SIGN–FUNCTIONS	
SYMBOLIC	DIAGNOSTIC
SIGNAL	NOISE

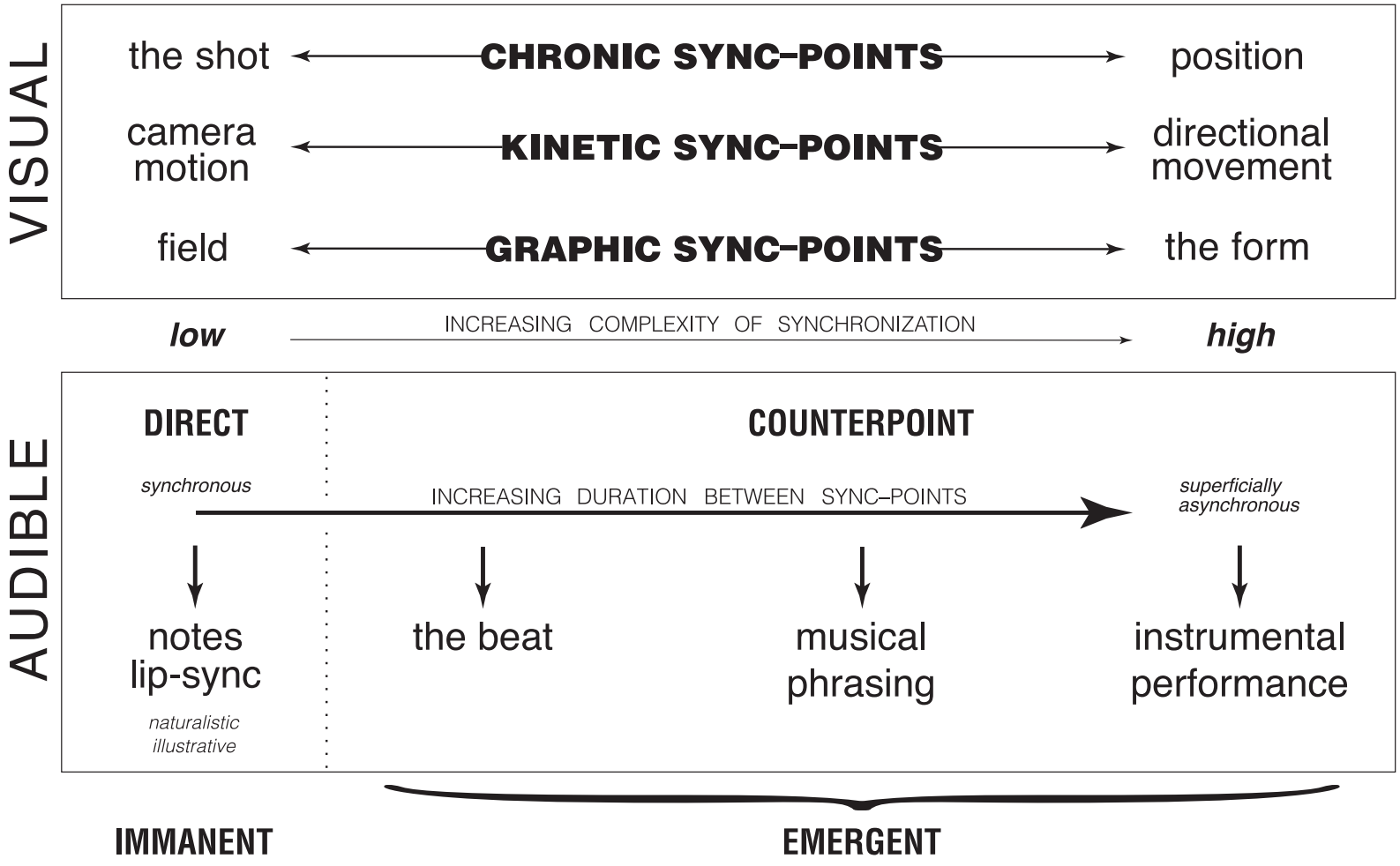

abstracted meaning
(mnemonic identity)
SIGNIFIED
SIGNIFIER
formative elements
(component sign)
SIGN
ARTICULATION
(the ordering of apperception)
object of recognition
(correlation with past experience)

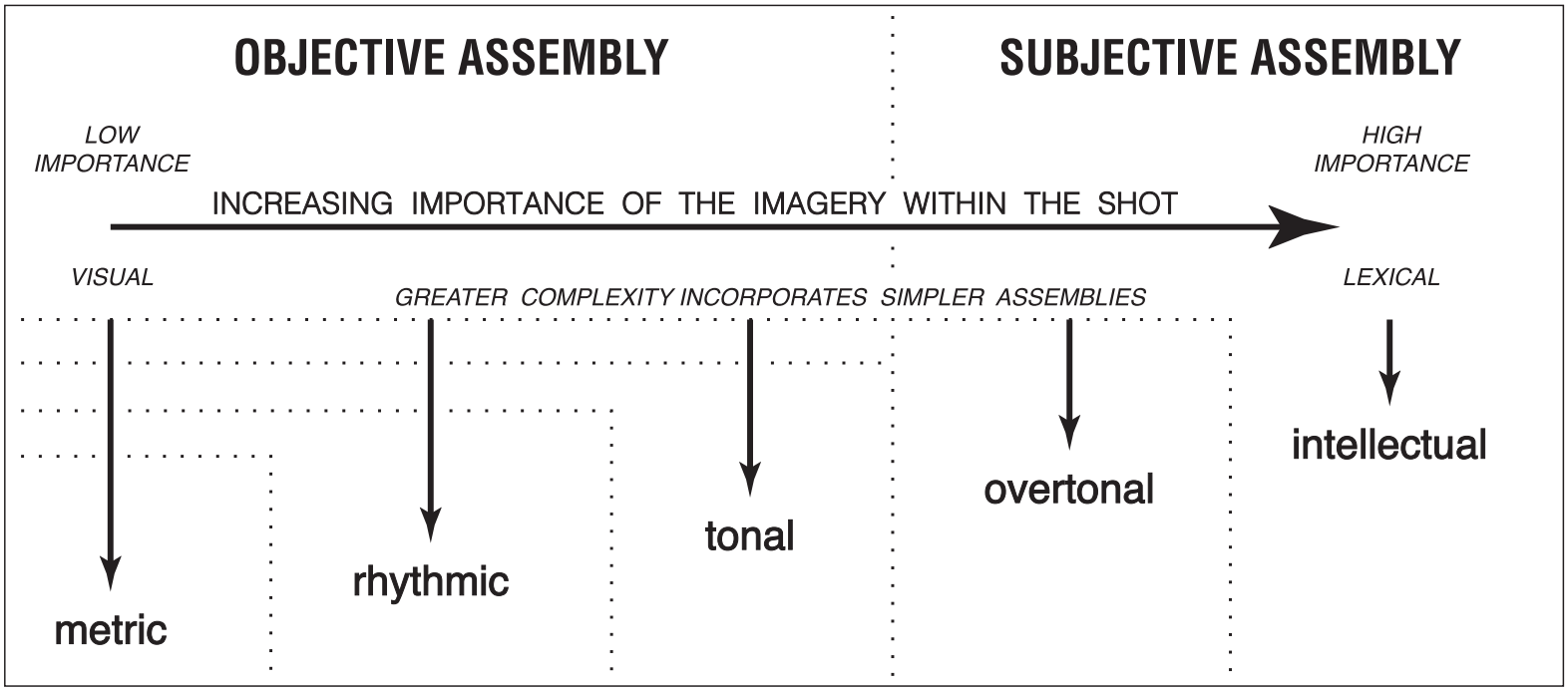

ARTICULATION
DERIVATIVE
SIGN–FUNCTIONS
LEXICAL
FUNCTION
MATERIAL
FUNCTION
SYMBOLIC
(denotation)
DIAGNOSTIC
(depiction)
IMAGE–OBJECT
IMAGE–CARRIER
(display)
EMERGENT
COUNTERPOINT SYNC
CHRONIC PROGRESSION
KINETIC ACTION
IMMANENT
DIRECT SYNC
GRAPHIC EXPRESSION
MOTION
TIME
WINDOWING
SPACE
SUBSTANCE
PRESENTATION
SIGNAL
NOISE

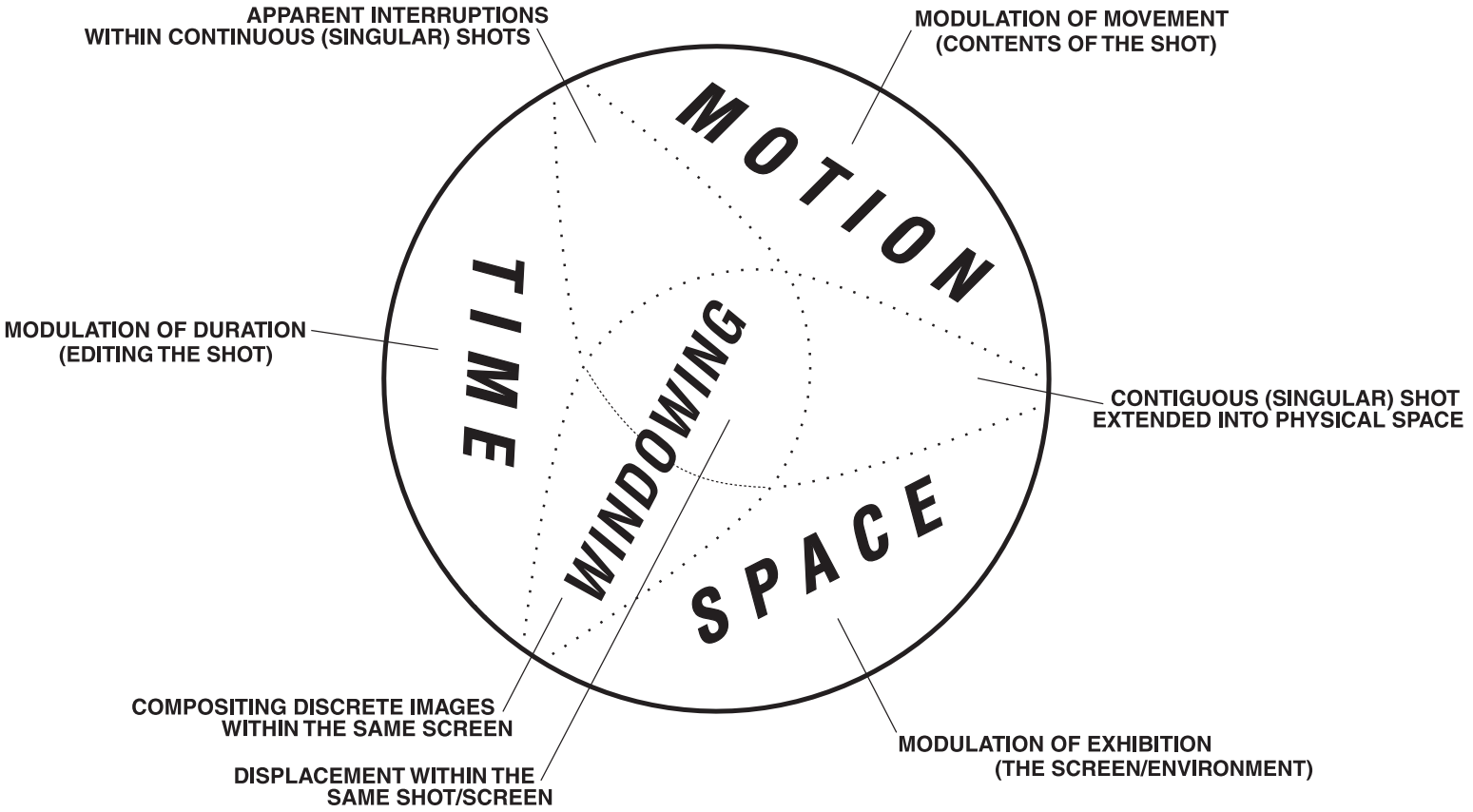

high
low
INCREASING DEPENDENCE OF SEMIOSIS ON RE-ARTICULATION
POEISIS
• CINEMATIC REALISM
• NARRATIVE FUNCTION
• CREDITING FUNCTION
• READING–IMAGE
• MOTION–IMAGE
• PERCEPTION–IMAGE
• SUJET and FABULA
• MATERIALITY
DERIVATIVE SIGN–FUNCTIONS
LEXICAL FUNCTION
MATERIAL FUNCTION
SYMBOLIC
(denotation)
DIAGNOSTIC
(depiction)
IMAGE–OBJECT
IMAGE–CARRIER
(display)
SUBSTANCE
PRESENTATION

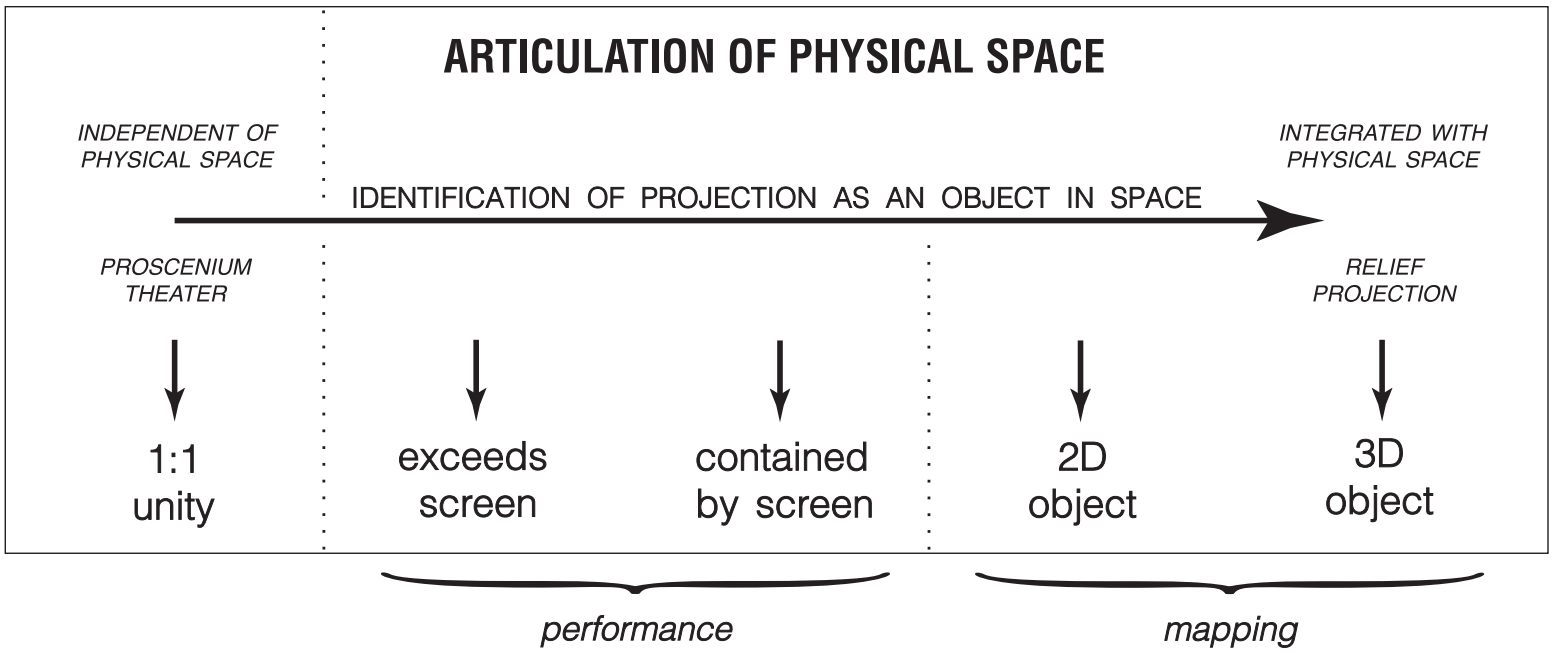

IMMANENT
EMERGENT
LOW IMPORTANCE
HIGH IMPORTANCE
INCREASING IMPORTANCE OF DURATION FOR ARTICULATION
graphic expression
kinetic action
chronic progression
perceptual recognition
apperceptual identification

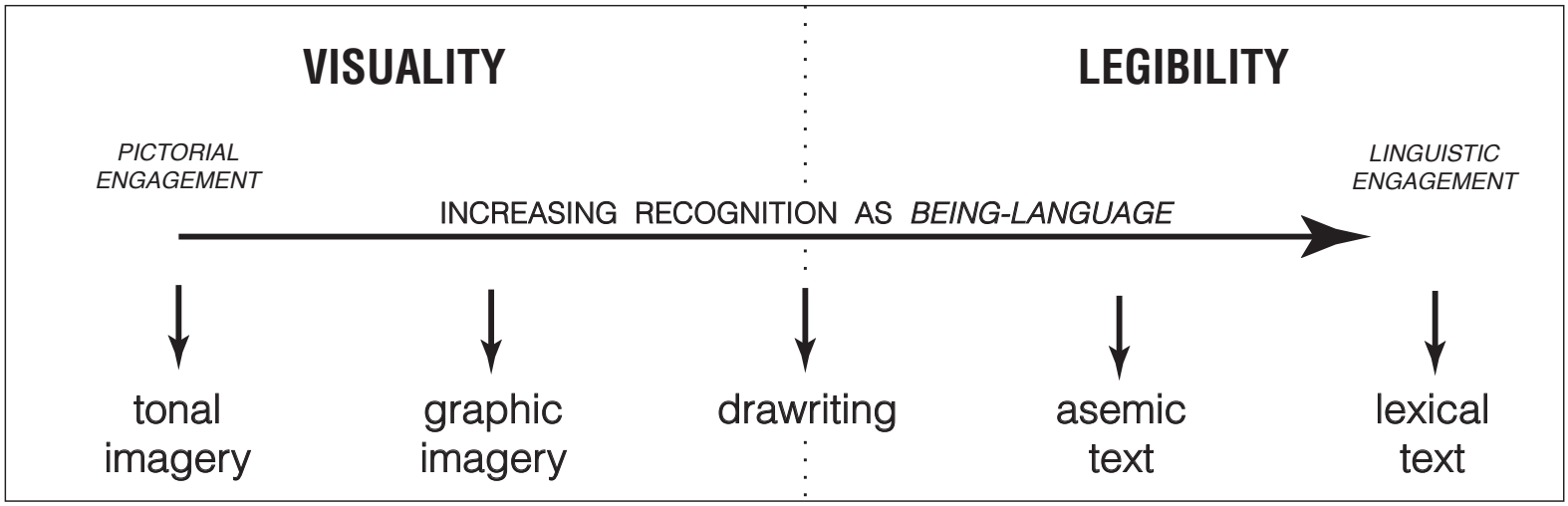

PERCEPTION OF APPARENT MOTION (KINESIS)
low
nothing different
INCREASING DEGREE OF CHANGE
differential between individual frames
high
everything different
static image
flicker
overcranked motion (slow)
motion image
undercranked motion (fast)
pixilation
separate shots


VISUAL
the shot
CHRONIC SYNC–POINTS
position
camera motion
KINETIC SYNC–POINTS
directional movement
field
GRAPHIC SYNC–POINTS
the form
low
INCREASING COMPLEXITY OF SYNCHRONIZATION
high
AUDIBLE
DIRECT
COUNTERPOINT
synchronous
INCREASING DURATION BETWEEN SYNC–POINTS
superficially asynchronous
notes lip-sync
naturalistic illustrative
the beat
musical phrasing
instrumental performance
IMMANENT
EMERGENT


OBJECTIVE ASSEMBLY
SUBJECTIVE ASSEMBLY
LOW IMPORTANCE
HIGH IMPORTANCE
INCREASING IMPORTANCE OF THE IMAGERY WITHIN THE SHOT
VISUAL
LEXICAL
GREATER COMPLEXITY INCORPORATES SIMPLER ASSEMBLIES
metric
rhythmic
tonal
overtonal
intellectual


APPARENT INTERRUPTIONS
WITHIN CONTINUOUS (SINGULAR) SHOTS
MODULATION OF MOVEMENT
(CONTENTS OF THE SHOT)
MOTION
MODULATION OF DURATION
(EDITING THE SHOT)
TIME
WINDOWING
CONTIGUOUS (SINGULAR) SHOT
EXTENDED INTO PHYSICAL SPACE
SPACE
COMPOSITING DISCRETE IMAGES
WITHIN THE SAME SCREEN
MODULATION OF EXHIBITION
(THE SCREEN/ENVIRONMENT)
DISPLACEMENT WITHIN THE
SAME SHOT/SCREEN


ARTICULATION OF PHYSICAL SPACE
INDEPENDENT OF PHYSICAL SPACE
INTEGRATED WITH PHYSICAL SPACE
IDENTIFICATION OF PROJECTION AS AN OBJECT IN SPACE
PROSCENIUM THEATER
RELIEF PROJECTION
1:1 unity
exceeds screen
contained by screen
2D object
3D object
performance
mapping


VISUALITY
LEGIBILITY
PICTORIAL ENGAGEMENT
LINGUISTIC ENGAGEMENT
INCREASING RECOGNITION AS BEING-LANGUAGE
tonal imagery
graphic imagery
drawriting
asemic text
lexical text

REBUS

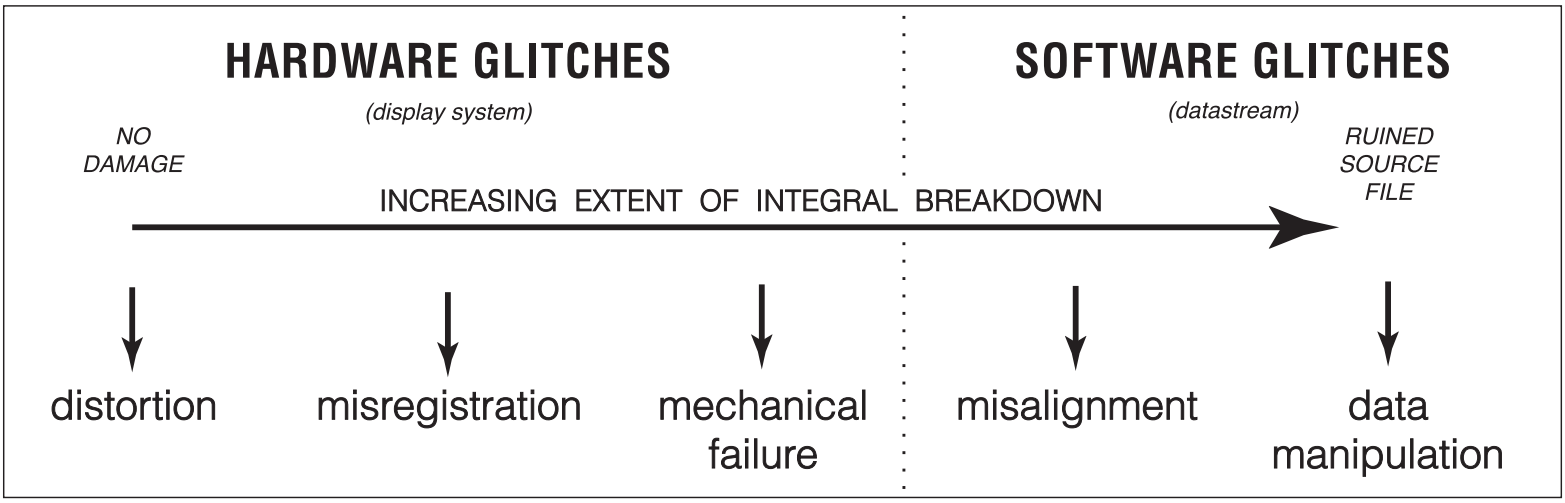
symbolic relationship
(allegorical/metaphoric interpretation)

FIGURE-GROUND

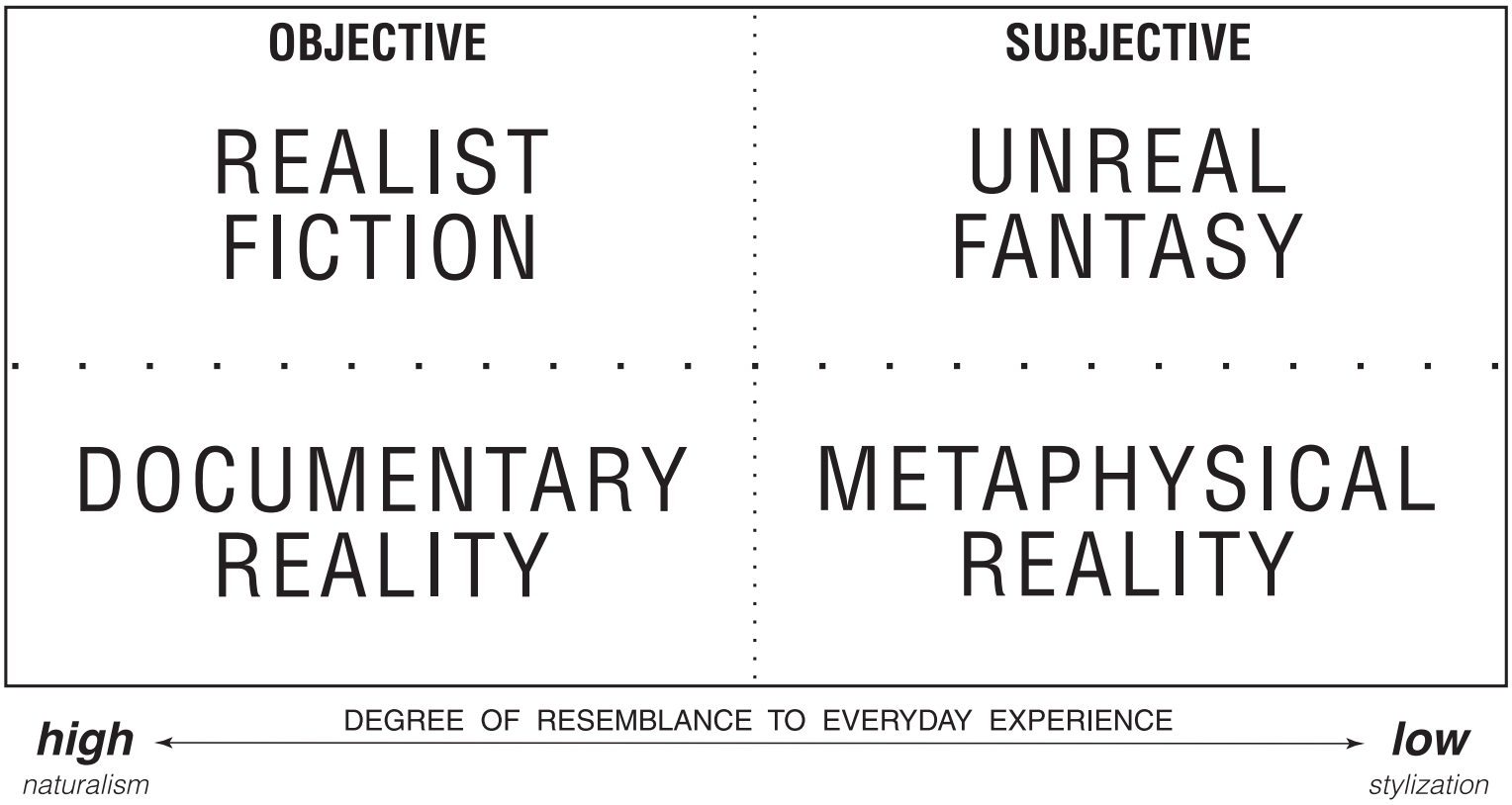
separate elements
(no correllation)

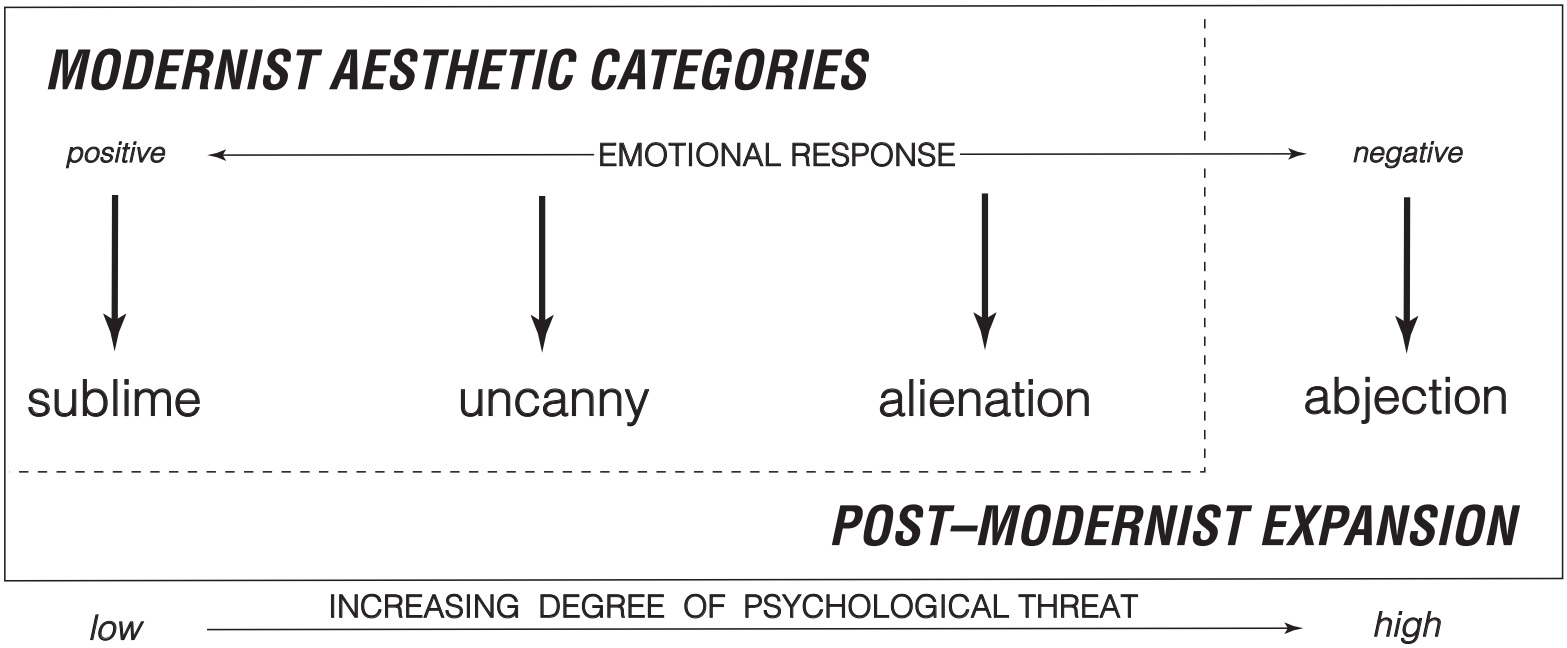
CALLIGRAM

diagramatic relationship
(mutual illustration)



unique ⟶ ***reproducible***


OBJECTIVE
SUBJECTIVE
ARTIFICIAL
INDEXICAL
REALIST FICTION
UNREAL FANTASY
DOCUMENTARY REALITY
METAPHYSICAL REALITY
DEGREE OF RESEMBLANCE TO EVERYDAY EXPERIENCE
high
naturalism
low
stylization


MODERNIST AESTHETIC CATEGORIES
positive
EMOTIONAL RESPONSE
negative
sublime
uncanny
alienation
abjection
POST–MODERNIST EXPANSION
low
INCREASING DEGREE OF PSYCHOLOGICAL THREAT
high